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Messrs. I. V. Flagler (organist) and Situs d'Enestl (pianist) professors at the Utica, N. Y. Conservatory of Music have just been requested to give recitals at the annual meeting of the New York State Music Teachers' Association.

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Miss Kate H. Jacobs, pianist, Mr. William Luderer, violinist, and Mr. Charles Heydler, 'cellist, of Cleveland, O., gave a very fine trio concert at Ypsilanti for the benefit of the Ladies' Library Association. The program was an extremely interesting one, including the trio in E minor, M. S., by Mr. E. R. Kroeger, of St. Louis.

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CITY NOTES.

C. Galloway gave an organ recital at Burlington, Iowa.

Mrs. Clara E. Thoms, the eminent pianist, passed through the city on her way East.

Mrs. Charlotte H. Hax Rosatti has removed her vocal studio to 1614 Olive street.

Mrs. Dora Hennings-Heinsolm has removed from the Fagin Building to 2108 Olive street.

Sunday Excursion.—A St. Louis, Keokuk & North-Western Railroad train will leave Union Depot, St. Louis, every Sunday morning (beginning June 21st), at 7:30, for Quincy, Ill., and intermediate points. Round-trip tickets at very low rates. Ticket offices—112 N. Fourth Street, and Union Depot.

George Jarvis has returned to St. Peter's church and is rehearsing the cantata "Land of Promise."

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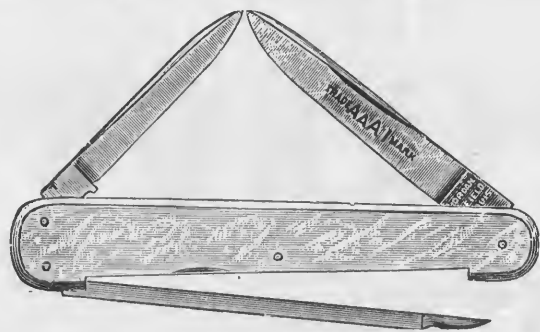
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MUSICAL REVIEW

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FICHES-CO. ST. L.

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MISS STRONG'S CONCERT.

An unusually varied and interesting programme was presented May 26th, at Memorial Hall, by pupils of Miss Strong. Such composers as Bach, Beethoven, Schubert, Schumann, Reinecke, Rheinberger, Scharwenka and Grieg were represented in a way that surprised and delighted the large audience which filled every part of the Hall. Every piece was played with excellent technique and artistic taste, and reflected the greatest credit on the ability, thoroughness and enthusiastic work of Miss Strong as a teacher. Reinecke's Manfred for two pianos played by Misses Grace Platt and Mamie Kniffen was a very delicate, finished piece of work, and the gifted young pianist, Richard Platt, gave a most musical interpretation of Beethoven's C major Concerto. Misses Fish, Hammon, Page, Roth and Paulding all showed marked talent.

Miss Anna Vieths, in her C minor Concerto by Beethoven, proved herself thoroughly at home in the style of the old masters. Not only was her technique equal to all the difficulties of this beautiful composition, but her conception was extremely intelligent and artistic.

Miss Florence Baugh, whose remarkable progress has been watched with great interest, and who has already made a name for herself in the city, young as she is, surpassed all her former efforts. Her playing of Saint-Saëns' great G minor Concerto from memory was a triumph well-deserved. Its great difficulties were mastered with evident ease in a tempo only attempted by artists, and the amount of vim and power she displayed in the Finale completely captivated the audience, and elicited tremendous applause. A great future is opened to her as a Concert pianist. The exquisite singing of Mrs. Peebles, the assistance of Messrs. Schoen, Gecks, Mayer, and Anton in the concerted numbers, and the performance of Jaddassohn's beautiful C minor Quintette by Miss Strong herself and the above-named gentlemen all added to the great success of the entertainment.

McCULLOUGH CLUB.

The McCullough Club, which has been resting for some time, appeared at the Grand Opera House in two performances of "Hamlet Revamped," for the benefit of Ransom Post Relief and Ex-Confederate Home. The cast was made up of Beaumont Smith, Hamlet; Frank Wyman, Queen; Harry Walker, Ophelia; Wm. Porteous, Polonius; Wallace Simmons, Claudius; Henry Groffman, Ghost's Voice; W. C. McCreery, Horatio; R. Schollmeyer, Ghost; and E. R. Kroeger, pianist. The performances were tremendous successes, and the principals received no small amount of praise. Messrs. Beaumont Smith, Wyman, C. McCreery and Henry Groffman did exceedingly good work, while E. R. Kroeger's piano support left nothing to be desired. When the McCullough Club undertakes a thing, it goes.

SHAM CONSERVATORIES OF MUSIC.

Foreigners and native observers have often laughed at an American trait which induces every hair-cutter and boot-black to call himself an "artist," and every teacher to assume the title of "professor." This kind of humbug flourishes especially in the musical world. Charlatans who have not brains enough to earn an honest living learn to sing or play a few pieces, and by a combination of insinuating ways and brazen effrontery succeed in persuading non-musical parents that they can teach their children the divine art. Second and third rate piano manufacturers advertise in large type that their instruments are unequalled in tone and action, and preferred by all artists, whereby ignorant purchasers are constantly duped, and reputable makers lose their dues. One of

the most lamentable illustrations of this trait is afforded by the way in which music teachers who have secured a dozen pupils immediately hire a room or two, and put out a large sign-board with "Cosmic Conservatory," or "Mammoth Conservatory," or some other big sounding name on it. That the public likes to be duped is shown by the flourishing condition of some of these schools; but among the educated classes these sham "conservatories" have done a good deal to bring the word "conservatory, like the terms "professor" or "artist," into just contempt or at least under suspicion; and it is time that a warning voice should be raised against institutions whose "directors" and "professors" in most cases would be unable to pass examination in any of the branches of musical education, and which in some instances even have the impudence to claim the right of conferring the degree of Doctor of Music, though they are nothing but private music schools, organized for the sole purpose of making money.—Harper's Weekly.

PAGANINI'S BURIAL PLACE.

On nearing the island of Saint Honorat we pass a naked rock, red and bristling like a porcupine, so rugged, so armed with teeth, points and claws as to be well nigh impossible of access, and one must advance with precaution, placing one's foot in the hollows between the tusks. It is called Saint Ferrol. A little earth, come from no one knows where, has accumulated in the holes and crevices of the rock, and lilies grow in it, and beautiful blue irises, from seeds which seem to have fallen from heaven. It is on this strange reef in the open sea that, for five years, lay buried and unknown the body of Paganini. The adventure is worthy of the artist whose queer character, at once genial and weird, gave him the reputation of being possessed by the devil, and who, with his odd appearance in body and face, his marvelous talent and excessive emaciation, has become an almost legendary being, a sort of Hoffmannesque phantasm.

As he was on his way home to Genoa, accompanied by his son, who alone could hear him now, so weak had his voice become, he died at Nice, of cholera, on May 27, 1840. The son at once took the body of his father on board a ship and set sail for Italy. But the Genoese clergy refused to give burial to the demoniac. The court of Rome was consulted, but dared not grant the authorization. The body was, however, about to be disembarked when the municipality made opposition, under the pretext that the artist had died of cholera. Genoa was at that time ravaged by an epidemic of that disease, and it was argued that the presence of this new corpse might possibly aggravate the evil.

Paganini's son then returned to Marseilles, where entrance to the port was refused him for the same reasons. He then went on to Cannes, where he could not penetrate either. He therefore remained at sea, and the waves rocked the corpse of the fantastic artist, everywhere repelled by men. He no longer knew what to do, where to go, or which spot to lay the dead body so sacred to him, when he espied the naked rock of Saint Ferrol in the billows. It was only in 1845 that he went back with two of his friends to take up the remains of his father and transfer them to Genoa to the Villa Gajona. Would one not have preferred that the extraordinary violinist should have remained at rest upon the bristling reef, cradled by the song of the waves, as they break on the torn and craggy rock?—Guy de Maupassant.

THEODORE THOMAS.

The Theodore Thomas' Orchestra Concert given at the Exposition Music Hall, on the 29th ult., was the event of the season, and financially as well as artistically a consummate success. The house was sold out. Rafael Joseffy, the eminent pianist, and Miss Kate Fleming, contralto, assisted in the concert.

CITY NOTES.

Louis J. Dubuque is located at 3630 Evans avenue.

Guido Parisi and Charles Humphrey participated in a concert given at Springfield, Ills., on the 6th ult.

The K. J. B. Ladies Quartette distinguished itself at Rolla, Mo., in a concert given by the Enterprise Club, of that place.

Emma Juch presented Fred. W. Norsch with a beautiful photograph of herself, with the words—"In remembrance of Emma Juch."

Mrs. Georgia Lee Cunningham sang at Alton under the auspices of the Mendelssohn Society on the 22d ult, and was received with enthusiasm.

The Hatton Glee Club has added Mr. Humphreys to its excellent membership. Mr. Humphrey replaces Mr. Allman as tenor. The club is in splendid trim.

Miss Julia Vollmer, the well known soprano, was presented with a gold badge of beautiful design by the Daughters of Rebecca at South St. Louis Turner Hall.

Miss Agnes Gray, violinist, Mr. Ludwig Hoffman, cellist, and Charles Galloway, accompanist, assisted in the concert given by Mr. Henry Ailman, at Pickwick Theatre.

Mrs. Louie A. Peebles, Mrs. Lebrecht, Miss Dussnachal and Messrs. Edward and Bernard Dierkes sang at the closing concert of the season given at Balmer & Weber's Music Hall.

H. J. Isbell, the well known banjo teacher and leader of the Ideal Banjo Club, gave an interesting banjo concert, including forty instruments, at Pickwick Theatre. The Hatton quartette assisted in the programme.

Louis Conrath's new duet, "Tarantella" proved one of the features of the programme given by the Beethoven Musical Society at Concordia Club Hall. This duet makes a splendid concert number and is becoming popular.

A pleasing feature of the concert given by the Beethoven Musical Society at Concordia Club Hall, was a solo for flute, "Home Sweet Home," with variations rendered in a very excellent manner by Mr. Albert Schoenthaler, of 1319 South 13th street.

R. O. Rosen, of Decatur, Ills., spent a few days in the city visiting his brother, Ernest A. Rosen, Estey & Camp's popular piano salesman. Mr. R. O. Rosen is a very successful architect at Decatur, endowed with good looks and a pleasant manner.

Mrs. Kate J. Brainard has been very ill for several weeks. She has been greatly missed by her friends and by her pupils at Mary Institute, who think the world of her; Mrs. Brainard is under the doctor's immediate care, and will, we hope, soon be about as usual.

Wm. D. Armstrong, of Aitou, is applying himself to composition. He is hard to please and only occasionally allows a manuscript to be published. His last work—"A Hunting Song" is a splendid piece and proves the steady advance made by this talented writer.

Victor Ehling, appreciates the technic of rest occasionally and goes a fishing with his friends. He returned to town a few weeks ago from his rustic retreat burdened with fish. When Mr. Ehling fishes, he goes into the broil of battle, emerging, not begrimed, but tanned in good style.

The Olympia Quartette, composed of Messrs. C. A. Metcalf, G. H. Bahreburg, H. F. Niedringhaus and G. A. Kissel sang at the Bokern-Berg wedding feast. This quartette was also engaged by the Millers for their annual excursion, and rendered some very fine selections on the occasion.

The Thirty-ninth Annual Exhibition of the Missouri School for Blind took place on the 15th ult. Waldemar Malmene, who is in charge of the music department, prepared a good programme. Among the numbers rendered were: "Night Blooming Cereus," piano duet, Schuermann; "Daisies on the Meadow," piano duet, Paul; "Sunlight" Gavotte, piano solo, McCulloch.

The Chorus Choir of the Church of the Messiah gave its last chorus of song on Sunday afternoon, May 10th. The chief work rendered was a cantata, "Saint John," by J. C. D. Parker, an American composer. The work is very melodious and well written, containing two excellent figures. The ladies of the choir sang a motett by Gustav Kilenkampff, and Mr. Kroeger played an Introduction and Fugue of his own on the organ.

The A. O. U. W. Concert given on the 12th ult., was a pronounced success. The most captivating number on the programme was "Alpine Storm," duet, Kunkel, played by Amanda and Nora Schmidt. The young Misses played with a style and excellence beyond their years and were warmly applauded having to respond with a duet, "German Triumphal March." They reflected high credit upon their teacher, Miss Carrie Vollmar.

Schoen's Orchestra has filled numerous engagements this season and introduced many most popular American and European musical novelties. It is composed of most capable musicians who render the very best service. Mr. I. L. Schoen, the director and manager has classes in violin and musical theory which can be entered at any time. He may be addressed at his residence 2734 Lucas avenue or Box 16. Balmer & Weber's Music House.

The Second Soiree given by Eugenia Williamson, B. E. and her pupils in Elocution, Delsarte and Aesthetic Physical Culture at Pickwick Theatre on the 26th ult., was one of the events of the season. Miss Williamson has established herself as a prime favorite with the St. Louis public and, with her pupils, has created a greater interest in the beautiful art of which she is the worthy exponent. A splendid audience enjoyed the programme and applauded with evident delight.

A concert was given by the violin and piano pupils of Louis Retter, at Memorial Hall on the 15th ult. The programme included twenty-six numbers and was rendered in a manner that redounded greatly to Mr. Retter's credit. The pupils evidenced careful training and excellent progress and the audience was very well pleased. An overture and violin trio, two of the numbers on the programme, were composed by Mr. Retter. Mr. Retter is a hard worker and a thorough teacher and is meeting with deserved success.

A Very interesting musicale was held at the residence of Miss Maggie Hennagen, 3333 Cook Avenue. The programme consisted of several fine selections rendered by her energetic young pupils. The special features were prizes to be drawn by the most successful pupils. The fortunate ones were Miss A. Thompson and Master V. Martin, a special prize was given little Miss L. Biskup, eleven years old for her magnificent rendition of Beethoven's Sonata Pathetique. The friends and pupils were present and were charmed with the evening's entertainment.

F. S. Saeger gave a church concert at the Ev. Bethania Church, Twenty-third and Wash Street on the 14th ult. The programme was excellent and well selected. Mr. Saeger rendered several beautiful organ solos in an artistic manner. Miss Lulu Kunkel played two numbers for violin in a captivating way. The popular duets, "Neck and Neck" Melnotte and "Jolly Blacksmith" Paul, were played by Miss O. Koch and F. S. Saeger in the most brilliant style. Mr. Saeger is a very successful teacher of piano, organ, and composition and has had many liberal offers from other cities.

CITY NOTES.

The Hebrew Relief Society under the direction of the Epstein Brothers, gave a concert of unusual excellence at Pickwick hall, on the 23d ult. The principals were Mrs. O. H. Bollman; Mrs. Mayo Rhodes, Mrs. Selma Krousse and Helen Rotschild, and Messrs. Humphrey, Porteous, Schoen and Epstein Brothers.

Messrs. Sachs and Lichtenstein gave their second semi-annual Conservatory Musicale in the Association Hall, near Relay Depot, East St. Louis, on the 21st ult. A carefully selected programme was presented after which three prizes, one gold and two silver medals were awarded. Miss Ida Behring and Mr. William Sachs assisted in the exercises.

Genelli keeps the finest artists in free-hand pastel and oil work in the city, and makes life-size portraits for prices ranging from \$5 to \$100.

W. H. Pommer makes good use of spare moments. He has written over one hundred and fifty songs; about fifty instrumental pieces and eight operettas; two of which the "Daughter of Socrates" and "Students Ruse" were heard here several times. Mr. Pommer is a pupil of Sobolewski and Bode, having spent besides two years in Europe studying under Reinecke and Paul in Leipzig, and under A. Bruckner the noted organist in Vienna; he also spent some time with Rokitsky in singing. Mr. Pommer is director of the Lyric Club and is doing excellent work with that organization. Chorus training for which he is eminently fitted is his preference.

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The proper and artistic use of the Pedal in this composition is of the greatest importance. The Pedal is therefore mostly indicated by notes and rests instead of the Ped. and * as to where it should be used and released

Julie Rive-King

Moderato ♩ — 138.

accel.

rit.

The first system of musical notation is in 4/4 time. The treble staff begins with a forte (*f*) dynamic and contains a melody of eighth and sixteenth notes. The bass staff provides a harmonic accompaniment with chords and moving lines. A 'Pedal.' instruction is placed below the first measure of the bass staff. The system concludes with a *rit.* (ritardando) marking.

The second system continues the piece. It features a *Volante* section in the treble staff, marked with a piano (*p*) dynamic and fingerings (1-5). The bass staff includes several 'Ped.' markings and asterisks (*) indicating pedal release points. The system is divided by a dashed line with an '8' above it, indicating an 8-measure phrase.

The third system continues the *Volante* section. It consists of a series of descending and ascending eighth-note patterns in the treble staff, with the bass staff providing accompaniment. Multiple 'Ped.' markings and asterisks (*) are used throughout the system to indicate pedal changes. The system is divided by a dashed line with an '8' above it.

The fourth system continues the *Volante* section, marked with a pianissimo (*pp*) dynamic. It features rapid eighth-note passages in the treble staff. The system includes several 'Ped.' markings and asterisks (*) for pedal control. The system is divided by a dashed line with an '8' above it.

The fifth system concludes the piece. It begins with the *Volante* section and ends with a final chord in the treble staff and a bass line. The system includes 'Ped.' markings and asterisks (*) for pedal control. The system is divided by a dashed line with an '8' above it.

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Theme Religioso ♩-72.

The first system of musical notation for 'Theme Religioso' consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 4/4. The music features a series of chords in the right hand, mostly marked with a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment. Below the grand staff is a single-line staff with a treble clef, containing a series of eighth notes.

The second system continues the musical theme. It includes a grand staff and a single-line staff. The right hand features chords, with a forte (*f*) dynamic marking appearing in the fourth measure. The left hand continues with eighth-note accompaniment. The single-line staff at the bottom shows a continuation of the eighth-note pattern.

The third system of musical notation for 'Theme Religioso' includes a grand staff and a single-line staff. The right hand features chords, with a fortissimo (*ff*) dynamic marking in the first measure. The left hand continues with eighth-note accompaniment. The single-line staff at the bottom shows a continuation of the eighth-note pattern.

Var. 1. Moderato ♩-144.

The first system of musical notation for 'Var. 1. Moderato' consists of a grand staff with a treble and bass clef. The key signature has one flat (B-flat). The time signature is 6/8. The music features a series of chords in the right hand, mostly marked with a piano (*p*) dynamic. The left hand plays a steady eighth-note accompaniment. Below the grand staff is a single-line staff with a treble clef, containing a series of eighth notes.

First system of musical notation. The treble staff features a series of eighth-note chords, with some measures marked with an '8' and a dashed line indicating a repeat or continuation. The bass staff contains a sequence of chords, some with fingerings (1, 2, 3, 4, 5) and a 'p' (piano) dynamic marking. A dashed line connects a chord in the treble staff to a corresponding chord in the bass staff.

Second system of musical notation. The treble staff continues with eighth-note chords, some marked with an '8'. The bass staff features a sequence of chords, some with fingerings and a 'p' dynamic marking. A dashed line connects a chord in the treble staff to a corresponding chord in the bass staff. Below the system, the word 'Ped.' (Pedal) is written multiple times, indicating pedal points.

Third system of musical notation. The treble staff continues with eighth-note chords, some marked with an '8'. The bass staff features a sequence of chords, some with fingerings and a 'p' dynamic marking. A dashed line connects a chord in the treble staff to a corresponding chord in the bass staff.

Fourth system of musical notation. The treble staff begins with the instruction 'Con brio.' and a 'f' (forte) dynamic marking. It features a series of chords, some with fingerings and a 'p' dynamic marking. The bass staff continues with a sequence of chords, some with fingerings and a 'p' dynamic marking. Below the system, the word 'Ped.' (Pedal) is written multiple times, indicating pedal points. The system concludes with a double bar line and a small decorative symbol.

A musical score for the song "The Rose Tree." The score is written for a piano and voice. The piano part consists of two staves: a treble staff and a bass staff. The treble staff features a melody with many beamed eighth notes, while the bass staff provides a simple harmonic accompaniment with longer note values. The voice part is written on a single staff above the piano's treble staff, featuring a melody with many beamed eighth notes. The score is divided into four measures, each with a "Ped." (pedal) marking below the bass staff. The key signature has one flat (B-flat), and the time signature is 4/4. The score ends with a double bar line and a small decorative flourish.

[illegible]

A musical score for the song 'The Rose Tree'. The score is written for voice and piano. The voice part is on a single staff with a treble clef, and the piano accompaniment is on two staves (treble and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The music features a melody with various note values, including eighth and sixteenth notes, and rests. The piano accompaniment consists of chords and single notes. The score is divided into measures by vertical bar lines. There are some markings above the staff, possibly indicating fingerings or breath marks. The overall style is that of a traditional folk song.

Volante.

This system contains two measures of music. The first measure features a treble clef with a series of ascending eighth notes, some beamed in groups of six, and a bass clef with a single eighth note. The second measure continues the treble line with more beamed eighth notes and adds a bass line with eighth notes. Both measures are marked with a 'Ped.' (pedal) instruction below the bass staff. The word 'Volante.' is written above the first measure.

Volante.

This system contains two measures of music. The first measure has a treble clef with beamed eighth notes and a bass clef with eighth notes. The second measure continues the treble line and adds a bass line. Both measures are marked with a 'Ped.' instruction below the bass staff. The word 'Volante.' is written above the first measure.

This system contains two measures of music. The first measure has a treble clef with beamed eighth notes and a bass clef with eighth notes. The second measure continues the treble line and adds a bass line. Both measures are marked with a 'Ped.' instruction below the bass staff. A small asterisk and 'Ped.' are located below the second measure.

This system contains two measures of music. The first measure has a treble clef with beamed eighth notes and a bass clef with eighth notes. The second measure features a treble clef with a complex, rapid passage of notes, some beamed in groups of six, and a bass clef with eighth notes. Both measures are marked with a 'Ped.' instruction below the bass staff. A small asterisk and 'Ped.' are located below the second measure.

This system contains two measures of music. The first measure has a treble clef with beamed eighth notes and a bass clef with eighth notes. The second measure continues the treble line and adds a bass line. Both measures are marked with a 'Ped.' instruction below the bass staff.

8

8

Ped.

Ped.

rapido.

Moderato

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Ped. *

Moderato 144.

Finale.

Ped.

Ped.

Ped.

Ped.

CRPS.

Ped.

Ped.

Ped.

Ped.

First system of musical notation. The treble staff features a series of chords, each marked with a fermata and a slur. The bass staff provides a simple harmonic accompaniment. The system is divided into four measures, each with a *Ped.* (pedal) instruction below the bass staff. The first measure is marked *p* (piano). The second measure has an *8* above the treble staff, indicating an eighth-note pattern. The third and fourth measures also have an *8* above the treble staff.

Second system of musical notation. The treble staff continues the chordal pattern. The first measure is marked *cres.* (crescendo) and the second measure is marked *f* (forte). The system is divided into four measures, each with a *Ped.* instruction below the bass staff. The first measure has a *2* above the treble staff, and the second measure has a *2* below the treble staff. The third measure has a *4* above the treble staff, and the fourth measure has a *2* below the treble staff. The system ends with a double bar line.

Third system of musical notation. The treble staff continues the chordal pattern. The first measure is marked *ff* (fortissimo). The system is divided into four measures, each with a *Ped.* instruction below the bass staff.

Fourth system of musical notation. The treble staff continues the chordal pattern. The first measure is marked *ff* (fortissimo). The system is divided into four measures, each with a *Ped.* instruction below the bass staff. The first measure has a *2* above the treble staff, and the second measure has a *2* below the treble staff. The third measure has a *4* above the treble staff, and the fourth measure has a *2* below the treble staff. The system ends with a double bar line.

First system of musical notation. The treble clef staff contains a series of chords, each marked with an '8' and a slur, indicating an eighth-note pattern. The bass clef staff contains a series of chords, each marked with a 'Ped.' (pedal) and a slur, indicating a sustained pedal point. The system is marked with a forte dynamic (**ff**).

Second system of musical notation. The treble clef staff contains a series of chords, each marked with an '8' and a slur, indicating an eighth-note pattern. The bass clef staff contains a series of chords, each marked with a 'Ped.' (pedal) and a slur, indicating a sustained pedal point. The system is marked with a forte dynamic (**ff**) and the word *sempre* (always).

Third system of musical notation. The treble clef staff contains a series of chords, each marked with an '8' and a slur, indicating an eighth-note pattern. The bass clef staff contains a series of chords, each marked with a 'Ped.' (pedal) and a slur, indicating a sustained pedal point. The system is marked with an *accel.* (accelerando) dynamic.

Fourth system of musical notation. The treble clef staff contains a series of chords, each marked with an '8' and a slur, indicating an eighth-note pattern. The bass clef staff contains a series of chords, each marked with a 'Ped.' (pedal) and a slur, indicating a sustained pedal point. The system is marked with a forte dynamic (**ff**).

THE DYING SWAN.

(Romance Poétique.)

The proper and artistic use of the Pedal in this composition is of the greatest importance it is therefore indicated by notes and rests instead of the usual Ped. and * as to where it should be used and released.

Andante. ♩ = 100.

L. M. Gottschalk.

Op. 100.

Ben cantando

Marcato il canto.

legato. pp

p cantabile e doloroso.

f

Pedal

8va

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A handwritten musical score for the song "The Rose Tree". The score is written on two staves, Treble and Bass, with a grand staff bracket on the left. The key signature is one flat (B-flat), and the time signature is 3/4. The melody is in the Treble staff, and the accompaniment is in the Bass staff. The piece is marked with a "p" (piano) dynamic. The score includes various musical notations such as notes, rests, and fingerings. The lyrics "The Rose Tree" are written below the Bass staff. The score is handwritten in ink on aged paper.

A musical score for a piece titled "Lung Pausa." The score is written for a piano, with a grand staff (treble and bass clefs) and a single staff below. The key signature is one flat (B-flat). The tempo is marked "rit:" (ritardando). The piece concludes with a "Pausa." (Pause). The score includes various musical notations such as notes, rests, and dynamic markings like "P" (piano). There are also some handwritten annotations above the staff, possibly indicating fingerings or articulation.

Coa mola e expressione. ♩-88:

A handwritten musical score for the song "The Rose Tree". The score is written on four staves. The top two staves are for the vocal melody, and the bottom two staves are for the piano accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The melody is written in a treble clef, and the piano accompaniment is written in a bass clef. The score includes various musical notations such as notes, rests, accidentals, and fingerings. There are also some handwritten annotations and markings above the staves, including a large "4" and a "3" in the first measure, and a "3" in the second measure. The score is written in ink on aged paper.

Sva

mf

Sva

f

3

Sva

p

poco rall:

Sva

3 1

2 1

3 1

Tempo Primo. ♩ 100.

L.H.

p

f

legato. pp

Ben cantando.

3 2

1

3 2

1

p

f

p

3 1 3 2

4

1

3 2

1

As played by the Author.

scintillante.
Ossia. 8va

8va 8va 8va 8va

rapido.

mf *P* *P* *P* *P*

sostenuto.

poco cresc:

1 + 2 3 2 1 + * 1 * 2 3 2 1 * 1 + 1 2 3 + 1 + 1 2 3 2 1 +

scintillante.

8va 8va 8va 8va

rapido.

P *P* *P* *P*

Lunga Pausa.

poco cresc:

+ 2 3 + 2 3 + 1 + +

Con moto. 8va - 88.
Dolce.

mf

8va

First system of musical notation. Treble and bass staves. Includes fingerings (1, 2, 3, 4), accents (x), and a crescendo marking (*cres:*). The bass staff has a *p* dynamic marking.

Second system of musical notation. Treble and bass staves. Includes fingerings (1, 2, 3, 4) and accents (x). The bass staff has a *p* dynamic marking.

Third system of musical notation. Treble and bass staves. Includes fingerings (1, 2, 3, 4), accents (x), and a *8va* marking. Dynamics include *p* and *pp*.

Fourth system of musical notation. Treble and bass staves. Includes fingerings (1, 2, 3, 4), accents (x), and a *8va* marking. Dynamics include *f*, *cres:*, *p*, and *pp*. The system concludes with a *Fine* marking.

CINDERELLA.

Valse Brillante.

Louis Conrath.

Tempo di Valse $\text{♩} = 80$.

This image displays a page of musical notation for a piano piece, consisting of five systems of staves. Each system contains a treble staff and a bass staff, both in 3/4 time and featuring a key signature of two flats (B-flat and E-flat).

- System 1:** The treble staff begins with a melodic line marked *mf* (mezzo-forte). The bass staff provides harmonic support with chords. Pedal markings (*Ped.*) are present under the first, second, and third measures. A crescendo (*cres.*) is indicated in the fourth measure.
- System 2:** The treble staff continues the melodic development. The bass staff features chords. Pedal markings (*Ped.*) are present under the first, second, third, fourth, fifth, and sixth measures.
- System 3:** The treble staff continues the melodic development. The bass staff features chords. Pedal markings (*Ped.*) are present under the first, second, third, fourth, fifth, and sixth measures.
- System 4:** The treble staff continues the melodic development. The bass staff features chords. Pedal markings (*Ped.*) are present under the first, second, third, fourth, fifth, and sixth measures.
- System 5:** The treble staff continues the melodic development. The bass staff features chords. Pedal markings (*Ped.*) are present under the first, second, third, fourth, fifth, and sixth measures.

The notation includes various musical symbols such as notes, rests, and dynamic markings. The page concludes with a double bar line and a repeat sign.

ten. *ten.*

Ped. * *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.*

* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

ten. *ten.*

Ped. * *Ped.* *Ped.* *Ped.* * *Ped.* *Ped.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

f *cres.*

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *

f

Ped. *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.* *Ped.*

First system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A crescendo marking (*cres.*) is visible above the treble staff.

Second system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A crescendo marking (*cres.*) is visible above the treble staff.

Third system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff. A *cantabile.* marking is visible above the treble staff.

Fourth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff.

Fifth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff.

Sixth system of musical notation. Treble and bass staves. Pedal markings (Ped.) are present below the bass staff.

dolente.

This system contains the first line of music for the piano. It features a treble and bass staff with complex, rapid sixteenth-note passages. The tempo is marked *dolente.* (dolente). Pedal points are indicated by 'Ped.' and asterisks (*) below the bass staff.

The second system continues the piano part. It includes first and second endings, marked '1.' and '2.'. The first ending leads back to an earlier section, while the second ending concludes the phrase. Dynamics include *f* (forte) and *mf* (mezzo-forte). Pedal points are marked with 'Ped.' and asterisks.

The third system shows the piano part with intricate sixteenth-note patterns. Pedal points are frequently used, indicated by 'Ped.' and asterisks (*) throughout the system.

The fourth system continues the piano part with similar rapid passages. It includes first and second endings. Dynamics include *f* (forte). Pedal points are marked with 'Ped.' and asterisks.

The fifth system features the piano part with a *mf* (mezzo-forte) dynamic. It includes a *cres.* (crescendo) marking. Pedal points are marked with 'Ped.' and asterisks.

The sixth system shows the piano part with a *p* (piano) dynamic. It includes a *cres.* (crescendo) marking. Pedal points are marked with 'Ped.' and asterisks.

Presto.

ff *f*

Pod.

HUNTING SONG.

To E. P. Haskell.

(JAGDLIED.)

Wm. D. Armstrong.

Allegro maestoso. ♩ = 88.

The musical score is written for piano and consists of five systems. The key signature has two sharps (F# and C#), and the time signature is 2/4. The tempo is marked 'Allegro maestoso' with a quarter note equal to 88 beats per minute. The score includes various musical notations such as dynamics (f, mf, dim.), articulation (accents, slurs), and performance instructions (Ped., l. h.). Fingerings are indicated by numbers 1-5. The score includes first and second endings in the third and fourth systems.

L'istesso Tempo.
Con grazia.

First system (measures 1-4): Treble and bass staves with complex fingering (3 1 4 2 5, 4 2 1 5, 4 2 1 5, 4 2 1 5). Dynamics: *fff dim.* and *pp*. Pedal marks: Ped. *.

Second system (measures 5-8): Treble and bass staves. Dynamics: *p*. Pedal marks: Ped. *

Third system (measures 9-12): Treble and bass staves. Dynamics: *pp*. Pedal marks: Ped. *

Fourth system (measures 13-16): Treble and bass staves. Dynamics: *pp*. Pedal marks: Ped. *

Fifth system (measures 17-20): Treble and bass staves. Dynamics: *pp*. Pedal marks: Ped. *

Sixth system (measures 21-24): Treble and bass staves. Dynamics: *pp*. Pedal marks: Ped. *

Repeat from the
beginning to *f*, then
go to the finale

FINALE.

Seventh system (measures 25-28): Treble and bass staves. Tempo: *Adagio*. Dynamics: *pp*. Pedal marks: Ped. *

Eighth system (measures 29-32): Treble and bass staves. Tempo: *a tempo*. Dynamics: *p*. Pedal marks: Ped. *

20 SCALE AND ARPEGGIO STUDIES.

Sequel to Op. 50.

Louis Köhler Op. 60.

♩ - 60 ♩ - 100.

ETUDE I.

16 measures of piano music, primarily in the right hand, with arpeggiated accompaniment in the left hand. The piece concludes with a forte (f) dynamic in the final measure.

♩ - 60 ♩ - 100.

ETUDE II.

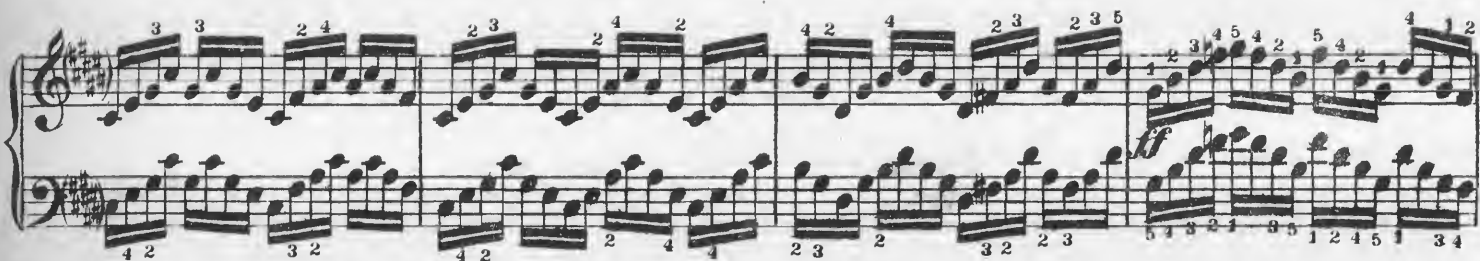
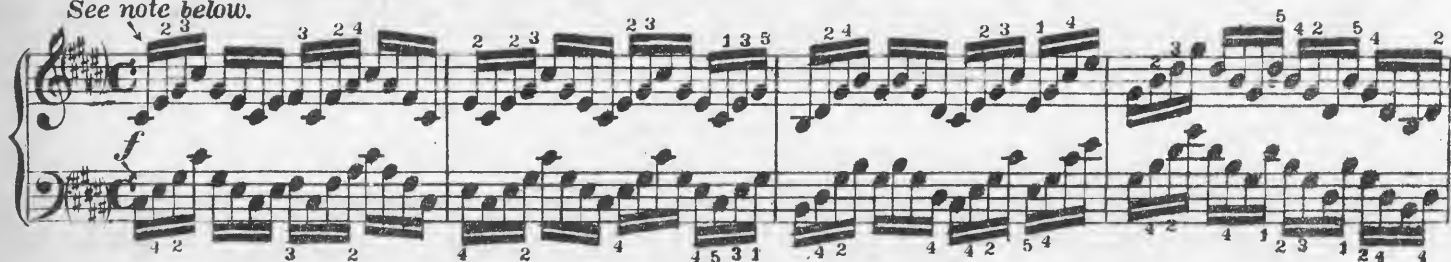
16 measures of piano music, primarily in the right hand, with arpeggiated accompaniment in the left hand. The piece concludes with a forte (f) dynamic in the final measure.



♩ - 60 ♩ - 100.

Study in C and C sharp major.
See note below.

ETUDE III.



Observe very carefully in the arpeggio studies Nos 3, 4, 7, 8, 11, 12, 15, 16, 19 and 20 when the 3rd and 4th fingers are to be used. After they have all been studied in C major transpose them to the key of C sharp major retaining the same fingering. Thus practised in mixed positions they will be of the greatest benefit to the student. For the transposition to C sharp major we have supplied the signature seven sharps in brackets.

♩ - 60 ♩ - 100.

ETUDE IV.

Study in C and C sharp major.
Do not fail to sustain the half notes.

The musical score for Etude IV is written for piano in C and C sharp major. It consists of four systems, each with a treble and bass staff. The tempo is marked as 60 or 100 beats per minute. The piece features intricate fingerings and articulations, including slurs and accents. The first system includes a piano (p) marking. The second system includes a crescendo (cres.) marking. The third system includes a decrescendo (decres.) marking. The fourth system includes a piano (p) marking. The piece concludes with a final cadence.

♩ - 60. ♩ - 100.

ETUDE V.

The musical score for Etude V is written for piano in C and C sharp major. It consists of two systems, each with a treble and bass staff. The tempo is marked as 60 or 100 beats per minute. The piece features intricate fingerings and articulations, including slurs and accents. The first system includes a piano (p) marking. The second system includes a piano (p) marking. The piece concludes with a final cadence.

First system of musical notation, featuring a treble and bass staff. The treble staff contains a series of eighth-note patterns with fingerings 1 4, 1, and 4 5 2 3. The bass staff contains eighth-note patterns with fingerings 4 2, 1 3, 2 1 3 4 3, and 1 2.

Second system of musical notation, featuring a treble and bass staff. The treble staff contains eighth-note patterns with fingerings 3, 1, 3, 4 1, 1 4, 3, and 3. The bass staff contains eighth-note patterns with fingerings 3, 3, 3, 1 1, 3, and 3. Dynamic markings include *cres.*, *f*, *dimin.*, and *p*.

ETUDE VI.

♩ - 60. ♩ - 100.

Third system of musical notation, featuring a treble and bass staff. The treble staff contains eighth-note patterns with fingerings 4 5, 2 4, 3 4, 1 3, 2, 4 1, 1 4, 2 1, 1, and 1. The bass staff contains eighth-note patterns with fingerings 2 1, 4 2, 3 2, 5 3, 4, 1 4, 2, 1 2, 3, 1 3, 4, 3, 1, and 3. A forte *f* dynamic marking is present.

Fourth system of musical notation, featuring a treble and bass staff. The treble staff contains eighth-note patterns with fingerings 3, 3, 1 2 3, 1 2 4, 3 4 1, 1 2, 4 5 3, 2 3, 1 3 5 4, 1 4, 3 2 1, 1 2 3 1, 2 3 1, 3, 1 2, and 3. The bass staff contains eighth-note patterns with fingerings 3, 5 3, 4 3 1, 2 3 1, 3, 3, 3, 1, 4 1 3 4 6, 4 1, 4 1, 3, 2, 3, 1 4, 2, 1 3 2, and 2. A piano *p* dynamic marking is present.

Fifth system of musical notation, featuring a treble and bass staff. The treble staff contains eighth-note patterns with fingerings 3, 6, 3, 2, 4 1, 1 3, 1 2 3, 1 4, 3 4 1, and 3 4 1. The bass staff contains eighth-note patterns with fingerings 2, 2, 3, 3, 3, 4, 1, 1, 3, 1, 4, 3, and 3. A piano-piano *pp* dynamic marking is present.

Sixth system of musical notation, featuring a treble and bass staff. The treble staff contains eighth-note patterns with fingerings 4, 1, 1 2, 4 1, and 4. The bass staff contains eighth-note patterns with fingerings 3, 4 3, 2, 3, 1 3, 3, 1 2, 1 2, 1, and 4. A forte *f* dynamic marking is present.

♭ - 60 ♯ - 100.
Study in C and C sharp major.

♩ _ 60 ♩ _ 100.
Study in C and C sharp major.
Sustain the quarter notes.

Study in C and C sharp major.
Sustain the quarter notes.

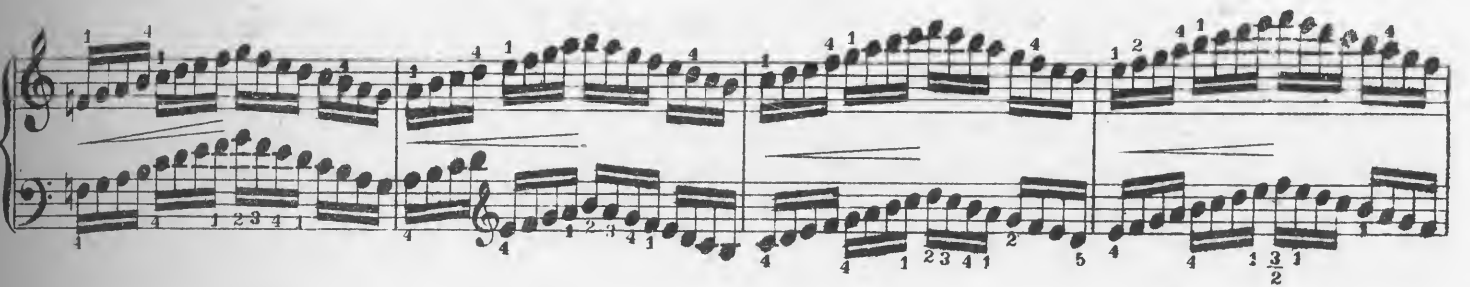
Study in C and C sharp major. Sustain the quarter notes.

The image displays two pages of a musical score for a piano study. The top page is titled "Study in C and C sharp major. Sustain the quarter notes." and features a treble and bass staff with a complex, ascending and descending melodic line. The bottom page continues the piece, also with a treble and bass staff, showing further melodic development and dynamic markings like "cres." and "dimn.".



ETUDE IX.

♩ - 60 ♩ - 100.



ETUDE X.

♩ - 60. ♩ - 100.

Etude X is a piano exercise in C major, 2/4 time. It consists of 16 measures. The tempo is marked as 60 beats per minute for the first half and 100 for the second half. The piece features a variety of musical techniques, including triplets, sixteenth-note runs, and dynamic markings such as *cres.*, *ff*, and *dimin.*. Fingering is indicated by numbers 1-5 above or below notes. The score is written for piano and grand staves.

♩ - 60. ♩ - 100.

Study in C and C sharp major.

ETUDE XI.

Etude XI is a piano exercise in C and C sharp major, 2/4 time. It consists of 16 measures. The tempo is marked as 60 beats per minute for the first half and 100 for the second half. The piece features a variety of musical techniques, including triplets, sixteenth-note runs, and dynamic markings such as *f* and *ff*. Fingering is indicated by numbers 1-5 above or below notes. The score is written for piano and grand staves.

First system of musical notation, featuring a treble and bass staff with complex fingerings and a key signature of two sharps.

Second system of musical notation, featuring a treble and bass staff with complex fingerings and a key signature of two sharps.

♩ - 60 ♩ - 100.
Study in C and C sharp major.

ETUDE XII.

Third system of musical notation, featuring a treble and bass staff with complex fingerings and a key signature of two sharps.

Fourth system of musical notation, featuring a treble and bass staff with complex fingerings and a key signature of two sharps.

Fifth system of musical notation, featuring a treble and bass staff with complex fingerings and a key signature of two sharps.

Sixth system of musical notation, featuring a treble and bass staff with complex fingerings and a key signature of two sharps.

♩ 60 ♩ 100.

This page of musical notation contains four systems of staves, each with a treble and bass clef. The music is characterized by rapid, flowing passages with intricate fingerings indicated by numbers 1-5. Dynamics include *f* (forte), *pp* (pianissimo), *cres.* (crescendo), and *dimin.* (diminuendo). The notation includes various musical symbols such as slurs, accents, and fermatas. The first system begins with a treble clef and a bass clef, with a forte (*f*) dynamic. The second system starts with a piano (*p*) dynamic and a crescendo (*cres.*). The third system begins with a pianissimo (*pp*) dynamic and a crescendo (*cres.*). The fourth system starts with a forte (*f*) dynamic and a crescendo (*cres.*), followed by a diminuendo (*dimin.*) and a piano (*p*) dynamic.

♩ 60 ♩ 100.

♩ = 60 ♩ = 100.

f

p *cres.*

f *dimin.*

pp

cres. ff

5 3 1 4 1 2 3 5

ETUDE XV.

♩ ♩ 60 ♩ ♩ 100.
Study in C and C sharp major.

ff

pp cres.

f cres. ff

♩ 60 ♩ 100.
Study in C and C sharp major.

ETUDE XVI.

ff

dimin.

pp

cres.

f

cres.

ff

♩ 60 ♩ 100.

ETUDE XVII.

f

p

cres.

f

First system of musical notation, measures 1-4. The piece begins with a piano (*p*) dynamic. The right hand features a series of ascending and descending eighth-note patterns, while the left hand plays a steady eighth-note accompaniment. Fingering numbers (1-5) are indicated for both hands.

Second system of musical notation, measures 5-8. The right hand continues with eighth-note patterns, marked with a crescendo (*cres.*) in measure 5 and a fortissimo (*ff*) dynamic in measure 7. The left hand maintains its accompaniment. Fingering is clearly marked throughout.

ETUDE XVIII.

Third system of musical notation, measures 9-12. The tempo is marked as 60 or 100. The right hand features more complex eighth-note patterns, including some triplets. The left hand continues with a steady eighth-note accompaniment. Dynamics include piano (*p*) and fortissimo (*ff*).

Fourth system of musical notation, measures 13-16. The right hand continues with eighth-note patterns, marked with a crescendo (*cres.*) in measure 13 and a fortissimo (*ff*) dynamic in measure 14. The left hand features a more active accompaniment. A decrescendo (*dimtn.*) is marked in measure 15. Fingering is extensive.

Fifth system of musical notation, measures 17-20. The right hand continues with eighth-note patterns, marked with a fortissimo (*ff*) dynamic in measure 17. The left hand continues with a steady eighth-note accompaniment. Fingering is clearly marked throughout.

Sixth system of musical notation, measures 21-24. The right hand continues with eighth-note patterns, marked with a piano (*p*) dynamic in measure 21 and a fortissimo (*f*) dynamic in measure 23. The left hand continues with a steady eighth-note accompaniment. Fingering is clearly marked throughout.

ETUDE XIX.

♩ - 60 ♩ - 100.

Study in C and C sharp major.

The musical score for Etude XIX is presented in five systems, each with a treble and bass staff. The key signature is C major and C sharp major. The tempo is indicated as 60 and 100 beats per minute. The score includes various dynamic markings: *ff* (fortissimo), *pp* (pianissimo), *cres.* (crescendo), and *f* (forte). Fingerings are indicated by numbers 1-5 above or below notes. The piece features intricate patterns, including triplets and sixteenth-note runs. The first system begins with a *ff* marking. The second system continues the complex patterns. The third system includes a *pp* marking. The fourth system features a *cres.* marking. The fifth system concludes with a *ff* marking.

♩ - 60 ♩ - 100.

ETUDE XX.

Study in C and C sharp major.

The musical score for Etude XX is written for piano and bass staves in C and C sharp major. The tempo is marked as 60 or 100 beats per minute. The piece begins with a forte (ff) dynamic and features a variety of musical notations, including fingerings, accents, and dynamic markings such as cresc. (crescendo), pp (pianissimo), and fz (forzando). The score is divided into several systems, each containing two staves. The first system includes a measure with a fermata over an eighth note. The second system features a crescendo marking. The third system includes a piano (pp) marking. The fourth system includes a crescendo marking. The fifth system includes a crescendo marking. The sixth system includes a forte (ff) marking. The seventh system includes a forte (fz) marking. The score concludes with a final chord.

WILLIAM TELL

(Rossini.)

Carl Sidus Op. 122.

Allegretto ♩ = 152.

Secondo.

The piano score for William Tell, Secondo movement, Op. 122 by Carl Sidus, is written in 6/8 time. It consists of five systems of music. The first system begins with a piano (p) dynamic. The second system begins with a forte (f) dynamic. The third system also begins with a forte (f) dynamic. The fourth system begins with a piano (p) dynamic. The fifth system begins with a forte (f) dynamic. The score includes various musical notations such as notes, rests, slurs, and fingerings.

WILLIAM TELL

(Rossini.)

Carl Sidus Op.122.

Allegretto ♩=152.

Primo.

The musical score is presented in six systems, each with a treble and bass staff. The tempo is marked *Allegretto* with a metronome marking of ♩=152. The piece is for the first violin (Primo). The notation includes various musical symbols such as notes, rests, slurs, and fingerings. Dynamics like *p* (piano) and *f* (forte) are indicated. The key signature has one flat (B-flat). The score is heavily annotated with fingerings and slurs, indicating a technically demanding piece.

Moderato, — 160.

Secondo.

The image shows a musical score for a piece in 3/4 time. The tempo is marked 'Moderato' with a metronome marking of 160. The key signature has one flat (B-flat). The score is divided into two sections: 'Moderato' and 'Secondo'. The 'Moderato' section is marked with a piano (*p*) dynamic. The 'Secondo' section is marked with a forte (*f*) dynamic. The score is written for a single melodic line on a grand staff (treble and bass clefs). The 'Moderato' section consists of 16 measures, and the 'Secondo' section consists of 16 measures. The 'Moderato' section features a series of eighth and sixteenth notes, while the 'Secondo' section features a series of quarter and eighth notes. The score is written in a clear, legible font.

The first system of the musical score for 'The Song of the Lark' consists of two staves. The upper staff is a treble clef with a key signature of one flat (B-flat). It contains a melody with various rests and notes, including a triplet of eighth notes. The lower staff is a bass clef with a key signature of one flat (B-flat). It contains a bass line with notes and rests. Dynamics include *p* (piano) and *f* (forte). A crescendo is marked with 'cres' and a decrescendo with 'decres'.

A musical score for the song 'The Rose Tree'. The score is written for a piano, with a treble and bass staff. The key signature is one flat (B-flat). The time signature is 4/4. The melody is in the treble staff, and the accompaniment is in the bass staff. The melody consists of a series of eighth and sixteenth notes, with some rests. The accompaniment consists of a steady eighth-note pattern. The score is divided into measures by vertical bar lines. There are 16 measures in total. The first measure has a '4/3' time signature, and the second measure has a '4/2' time signature. The rest of the score is in 4/4. The score is written in a simple, clear style, with a focus on the melody and the steady accompaniment.

Allegro vivo ♩-138.

Moderato ♩—160.

Primo.

Handwritten musical score for 'The Rose Tree' in G major, 2/4 time. The score is written on two staves. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature (C). The melody is marked with a forte dynamic (**f**) and includes fingerings (1-5) and slurs. The second staff begins with a bass clef and a common time signature (C). The bass line is marked with a mezzo-forte dynamic (**mf**) and includes fingerings (1-5) and slurs. The score is divided into measures by vertical bar lines. The first staff has 10 measures, and the second staff has 10 measures. The key signature changes to one flat (Bb) in the 7th measure of the first staff and remains there for the rest of the piece. The tempo is marked 'mod.' (moderato).

A musical score for the song "The Rose Tree". It features two staves: a treble staff and a bass staff. The treble staff contains the melody, which is a simple, repetitive tune. The bass staff provides a harmonic accompaniment, primarily using chords and single notes. The score is written in a key with one flat (B-flat) and a 2/4 time signature. The melody is marked with fingerings (1-5) and includes a trill in the final measure. The accompaniment includes a section marked "Or" (Optional) with a different rhythmic pattern. The score is presented on a single page with a decorative border.

A musical score for the song 'The Rose Tree'. The score is written for two staves, both in G major (one sharp) and 2/4 time. The melody is on the upper staff, and the accompaniment is on the lower staff. The melody consists of a series of eighth and sixteenth notes, with fingerings indicated by numbers 1-5. The accompaniment features a steady eighth-note pattern in the left hand and a more complex right-hand pattern with some triplets and sixteenth notes. A dynamic marking of *f* (forte) appears towards the end of the piece.

[illegible]

Allegro vivo ♩ — 138.

Allegro vivo 138.

p *f* *mf*

Secondo.

The first system of musical notation consists of two staves. The upper staff features a series of chords, each marked with a fingering number (5, 3, 1) and an accent mark (^). The lower staff contains a rhythmic accompaniment of eighth notes.

2nd time *ff*

The second system of musical notation consists of two staves. The upper staff has chords with fingerings (5, 3, 1) and an accent mark (^). The lower staff has a rhythmic accompaniment. The dynamic marking *mf* is present at the beginning of the system.

The third system of musical notation consists of two staves. The upper staff has a melodic line with fingerings (1, 2, 3, 4, 5) and an accent mark (^). The lower staff has a rhythmic accompaniment. The dynamic marking *mf* is present at the end of the system.

The fourth system of musical notation consists of two staves. The upper staff has chords with fingerings (5, 4, 3, 2, 1) and an accent mark (^). The lower staff has a rhythmic accompaniment. The dynamic marking *f* is present at the end of the system.

The fifth system of musical notation consists of two staves. The upper staff has chords with fingerings (5, 2, 1) and an accent mark (^). The lower staff has a rhythmic accompaniment. The dynamic marking *f* is present at the end of the system.

The sixth system of musical notation consists of two staves. The upper staff has chords with fingerings (5, 2, 1) and an accent mark (^). The lower staff has a rhythmic accompaniment. The dynamic marking *ff* is present at the end of the system.

This image shows a page of musical notation for a piano piece. The notation is arranged in several systems, each consisting of a grand staff (treble and bass clefs). The music is characterized by complex fingerings, often indicated by numbers 1 through 5 above or below notes. Dynamic markings such as *ff* (fortissimo), *f* (forte), *mf* (mezzo-forte), and *sf* (sforzando) are used throughout. The piece begins with a *Primo.* marking. The notation includes various musical symbols such as slurs, ties, and accidentals. The overall style is that of a classical piano score, likely from the 19th or 20th century.

THE FORGET ME NOT.

(DAS VERGISSMEINNICHT.)

Franz von Suppè.

Moderato ♩ - 76.

p

Ped. 3 1 2 * *Ped.* 2 *Ped.* 3

p

Ped. 4 1 2 *Ped.* 4 1 2 *Ped.* 2 1 3 * *Ped.* 4 1 2 *

2. Viva-ci a lungo i pe - ta - il il fio - rel - lin ser-bò, ru - gia da fur mie
 1. Su l'ò-do - ran - te mar - gi - ne del rio co-gliesti un fior! e un mesto ad-dio di.
 2. Ach lan-ge blieb noch frisch und schön der Blu-me Himmelsblau! Gepflegt von mei-ner
 1. Die Blu-me die an Ba-ches Rand Beim Abschied Du gepflückt, Hast Du mit wehmuths-

p

1. Beside the brooklet's margin fair, You cull'd a sim-ple flow'r, And gave to me with
 2. Ah! long it sooth'd my wea-ry breast, That flow'r of Heaven's blue! It brought me ev - er

p

2. la - gri - me mio amor lo col - ti - vò, e se di rose un tra - mi - te la
 1. cen - do - mi a mèl por-gesti al - lor, io ti fi - sai e tre - pi - da col
 2. treu - en Lieb, Ge-netzt von Thränen-thau, Wenn auch des Le - bens Miss-ge-schick Mir
 1. vol - len Blick Mir in die Hand gedrückt, Ich sah Dich ernst und fragend an, Weissst

cres.

1. sadness there, Up-on our part-ing hour! "Ah do you know its meaning, sweet?" I
 2. joy and rest, For still it spoke of you! In grief, and in my wea-ry pain, All

2. sor - te non mi diè,
 1. guar - do chissi a te:
 2. kei - ne Ro - sen flicht,
 1. Du was sie ver - spricht?

ho alme no un fior che mor - mo - ra
 ben sai! tal fio - re mor - mo - ra:
 So wär' ich e - wig doch be - glückt
 Die Blu - me die Du mir ge - schenkt,

1. ask'd you on that spot
 2. trou - bles were for - got;

And heard your lov - ing lips re - peat:
 The light of love would shine a - round

2. non ti scor - dar di me,
 1. non ti scor - dar di me,
 2. Durch Dein Ver - giss - mein - nicht,
 1. War ein Ver - giss - mein - nicht,

non ti scor - dar di **1.**
 non - ti scor - dar di me!
 Durch Dein Ver - giss - mein -
 War ein Ver - giss - mein - nicht!

1. "'Tis a for - get - me - not!"
 2. Your sweet for - get - me - not!

"'Tis a for - get - me - not!"
 Your sweet for - get - me -

2.
 me!
 nicht!

not!


3. Ahi mè! già muor, che la - gri - me il ci glio mio non ha, de -

3. But see! be - fore my eyes it fades! No more a tear they shed! The
3. Doch steh es welkt, denn ach mein Aug' Hat kei - ne Thrä - ne mehr, Es

3. ser - ta, mu - ta, squal - li da per me la terra è - già; che

3. des - ert earth now sor - row shades, And ev - 'ry hope is dead! Ah!

3. ist die schö - ne wei - te Welt Mir öd' und freu - den - leer: Was



The third system of the musical score. The vocal line continues with the lyrics "3. ist die schö - ne wei - te Welt Mir öd' und freu - den - leer: Was". The piano accompaniment features chords and a bass line. The system concludes with a double bar line and a repeat sign.

3. fes-ti il sai! è ce - ne - re il fuo-co di tua fè, è ce - ne - re, è

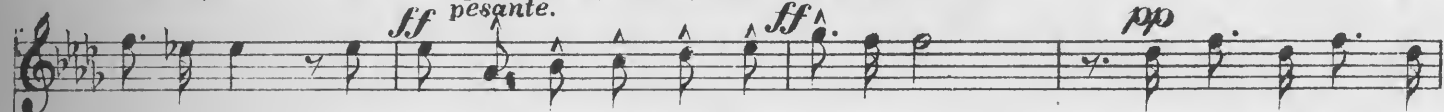
p *cres. ed accel. assai.*

3. ne'er you knew what there you gave, Ere hapless grew my lot! You knew it not, you

3. Du ge_ than, als Du mir gabst Die Blu_me weisst Du nicht, Du weisst es nich, Du

p *cres. ed accel. assai.*

ce - ne, re no no quel fior più non mi mor-mo-ra, non ti scordar di



knew it not! No! No! Lovesflow'r is dead with_in your heart, Dead this for-get - me
weiss es nicht, Nein, nein, Dein Herz hat kei - ne Lieb' für mich, Und kein Ver-giss-mein-



or thus.



me, non ti scor-dar di me! Più no'l-sen-to



not! Dead this for - get - me-not! You have now no
nicht, Und kein Ver - giss - mein - nicht, Kei - ne Lie - be



mor-mo-raf, non ti scor-dar di me!

rall. un poco



love for me! And no for-get - me-not!
hat Dein Herz Und kein Ver-giss-mein-nicht!



BARGAROLLE.

Chauncey E. Tennant.

Allegretto. ♩. 76

p

mf

cres.

Ped.

Handwritten musical score, first system. Treble and bass staves. Fingerings (1-5) are indicated above notes. Pedal markings (Ped.) are present below the bass staff. The system includes a piano (p) dynamic marking.

Handwritten musical score, second system. Treble and bass staves. Fingerings (1-5) are indicated above notes. Pedal markings (Ped.) are present below the bass staff.

Handwritten musical score, third system. Treble and bass staves. Fingerings (1-5) are indicated above notes. Pedal markings (Ped.) are present below the bass staff.

Handwritten musical score, fourth system. Treble and bass staves. Fingerings (1-5) are indicated above notes. Pedal markings (Ped.) are present below the bass staff. A forte (f) dynamic marking is present in the middle of the system.

Handwritten musical score, fifth system. Treble and bass staves. Fingerings (1-5) are indicated above notes. Pedal markings (Ped.) are present below the bass staff. A piano (p) dynamic marking is present at the beginning of the system.

Handwritten musical score, sixth system. Treble and bass staves. Fingerings (1-5) are indicated above notes. Pedal markings (Ped.) are present below the bass staff.

First system of musical notation. Treble and bass staves. Pedal markings: * Ped. (first measure), Ped. (second measure), * Ped. (third measure), * Ped. (fourth measure), Ped. (fifth measure), * (sixth measure).

Second system of musical notation. Treble and bass staves. Pedal markings: Ped. (first measure), * (second measure), Ped. (third measure), * (fourth measure), Ped. (fifth measure), * (sixth measure), Ped. (seventh measure), * (eighth measure), Ped. (ninth measure).

Third system of musical notation. Treble and bass staves. Dynamics: *f* (first measure), *mf* (second measure). Pedal markings: * Ped. (first measure), * (second measure), Ped. (third measure), * (fourth measure), Ped. (fifth measure), * (sixth measure), Ped. (seventh measure), * (eighth measure).

Fourth system of musical notation. Treble and bass staves. Pedal markings: Ped. (first measure), * (second measure), Ped. (third measure), Ped. (fourth measure), Ped. (fifth measure), Ped. (sixth measure).

Fifth system of musical notation. Treble and bass staves. Pedal markings: Ped. (first measure), * (second measure), Ped. (third measure), * (fourth measure), Ped. (fifth measure), * (sixth measure), Ped. (seventh measure), * (eighth measure), Ped. (ninth measure), * (tenth measure).

Sixth system of musical notation. Treble and bass staves. Pedal markings: Ped. (first measure), * (second measure), Ped. (third measure), * (fourth measure), Ped. (fifth measure), * (sixth measure), Ped. (seventh measure), * (eighth measure), Ped. (ninth measure), * (tenth measure).

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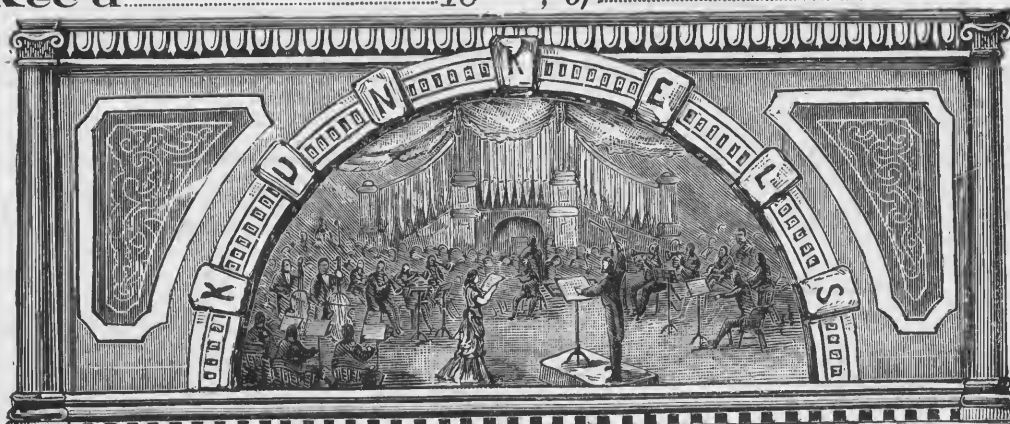
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